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ABSTRACT

The inservice program for which this is the teacher's guide consists of a series of video cassette tapes illustrating various methods that have proven successful in teaching foreign languages and English as a second language (ESL). Although the program is intended for teachers of Indochinese refugee children, it is applicable to a wide variety of second language instructional settings. The five lessons, four of which are in two parts, cover the following subjects: (1) goals and techniques in an audiolingual approach to teaching second languages; (2) doing a worksheet; (3) asking for directions; (4) going to the board; (5) taking a bus; (6) forming the third person singular present tense; (7) question formation, present progressive, "you" questions for the I/we forms; (8) auditory discrimination and oral production of sh/s; and (9) intonation and emotion drill. (JB)

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Video Tape Inservice Program on Teaching Second Languages

Instructor's Manual

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The tapes and the instructor's manual for this program were supported by funds from many sources. First, many of the tapes were purchased under the provisions of the National Defense Education Act. Secondly, the Right to Read Effort directed by Ms. Margaret Yawkey contributed both tapes and services to the program, as did the office of Equal Educational Opportunity within the Department of Public Instruction. Services and facilities were also made available by the Madison Area Technical College Art Department and by the Instructional Media Distribution Center of the University of Wisconsin-Madison and the labs for recorded instruction on that campus.

Many people were also involved in developing the printed materials and videotapes for this project. The teachers who appear on the various tapes are: Maureen Kind, University of Wisconsin-Madison; Ann Niedermeier, Madison Public Schools; Karen Mathis, Sun Prairie Junior High School; and Labos Biro, University of Wisconsin-Madison. Ms. Kind was the teacher in the simulated classes while Ann Niedermeier was the teacher of the TESOL classes. Both of these teachers made valuable contributions to the planning of the classroom sessions which form a majority of the tape programs. A special word of thanks is also in order to Ms. Mathis and Mr. Biro for allowing the use of their taped lessons in French and Hungarian, respectively.

The students in the simulated lessons -- Brad Holtman, Shelley Witman Vincent, and Valerie Wyman were students in French education at the time the programs were made. The students in the TESOL classes were from an actual TESOL classroom in Lincoln Middle School, Madison Public Schools. they took part in this program with permission of their parents and of the Madison Public Schools. Their names are: Carlos Gonzalez, Roxana Gonzalez, Sathin Ouk, and Vanthon Ouk. We also wish to thank Neldine Nichols and the students and staff of the Madison Area Technical College who produced the pilot tape on the GOUIN series in the MATC studios. Finally, a special word of thanks is extended to the participants at the workshop held on the University of Wisconsin-Madison campus, October 1 and 2, 1976. The participation and feedback received from the presenters and participants at this workshop were of great value in the development and refining of this manual.

Constance K. Knop
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TABLE OF CONTENTS

	Page
Administrative Considerations for Using the Inservice Packet . .	1
Tapes Available for Inservice Training of TESOL, Bilingual or Foreign Language Teachers	9
LESSON I. Script for "Goals and Techniques in an Audio-Lingual Approach to Teaching Second Languages" Tape 6455. . .	12
LESSON II, PART 1. Script for "Doing a Worksheet" (simulated class, dialogue demonstration) Tapes 6451 and 7361.	19
LESSON II, PART 2. Script for "Asking for Directions" (TESOL children) Tape 6453.	23
LESSON III, PART 1. Script for Gouin Series "Going to the Board" (simulated class) Tapes 6433 and 7181.	26
LESSON III, PART 2. Script for Gouin Series "Taking a Bus" (TESOL class) Tape 6433	32
LESSON IV, PART 1. Script for Tape 6454 (first part): "Grammar Lesson -- Forming the Third Person Singular Present Tense" (simulated class) Tapes 6454 and 7054	35
LESSON IV, PART 2. Script for Tape 6454 (second part): "Grammar Lesson -- Question Formation, Present Progressive, Your Questions for the I/We Forms" (TESOL children) Tape 6454	40
LESSON V, PART 1. Script for Tape 6452 (first part): "Auditory Discrimination and Oral Production of Sh/S" (simulated Class) Tape 6452.	43
LESSON V, PART 2. Script for Tape 6452 (second part): "Intonation and Emotion Drill" (TESOL children) Tape 6452	47
APPENDIX A -- Background Information Re: Students in the TESOL Tapes.	50

I. ADMINISTRATIVE CONSIDERATIONS FOR USING THE INSERVICE PACKET

What It Is

This is a program consisting of a series of video cassette tapes which illustrate the various methods which have proven successful in teaching foreign languages and English as a second language (ESL). The tapes should be used in conjunction with this manual which explains in detail the purpose of the entire inservice program and of each of the separate components. For optimum effectiveness, these tapes should be used under the direction of a trained consultant who knows the purpose, advantages, and limitations of each of the techniques portrayed on tape.

To Whom Is the Program Directed?

Anyone who is now involved (or who will be involved) in the teaching of English as a second language to Indochinese pupils or other non-english speaking children may profit from this inservice program. The materials have also been used successfully with foreign language methods classes. However, the need for the program will be somewhat relative to the background and experience of the persons who are engaged in the inservice process. The following is a rank ordering of the kinds of personnel who might be involved in the teaching of English as a second language:

1. a bilingual/bicultural person who has had direct experience in working with and teaching people from the target population. (This type of person is ideal, but seldom available).

2. a certifiable ESL teacher (English as a second language) who is experienced in teaching English as a second language to children and adolescents. (The availability of such people is also rather limited at this time.)

3. a certifiable foreign language teacher who has demonstrated the ability to teach a second language with emphasis upon the acquisition of all four language skills (listening, speaking, reading, writing). (Many school districts have such people within their boundaries who are not presently employed or who are under employed as language teachers.)

4. a speech therapist, preferably one who has had some personal experience in learning a second language.

5. other speakers of English who have demonstrated skill in working with people from other cultures, and who are willing to acquire techniques for instructing the target group in the oral and written use of English.

How Long Should the Inservice Program Continue?

The minimum recommended contact hours of the consultant with the inservice participants is 20 hours. This could be in the form of five four-hour sessions

or ten two-hour sessions plus out-of-class work. Ideally, an inservice session would involve the following:

1. viewing the classroom procedures on each videotape in short separated segments.

2. discussing these procedures;

3. working with participants to develop a plan for applying them to a live classroom situation; and

4. having participants prepare demonstrations on how they would actually adapt each procedure and use it with their own students.

We are assuming that, in most cases, the inservice participants will be currently involved in teaching or tutoring. Thus, they should have the opportunity to test out the procedures directly with their students.

What Textbooks and Materials Are Recommended for ESL Programs?

We have recommended the text English for Today, Second Edition, National Council of Teachers of English (NCTE), $4.50. There are several reasons for this choice: 1) the book has been used successfully to teach pupils abroad and in the United States; 2) it is known and accepted by many people who are currently teaching non-English-speaking children; 3) it is relatively inexpensive; 4) it teaches everyday conversational American English; 5) it deals with content that is very practical with respect to living in the United States; 6) it consists of a series of well sequenced books which begin with the development of listening and speaking skills and lead to reading and writing skills on a rather high level.

We realize, of course, that the materials may not be fully appropriate for very young children. Therefore, we have included a bibiography which identifies additional books and materials more appropriate for small children. (See appendix) For teaching modern foreign languages to American children, no particular text is recommended. There are many acceptable ones.

What Are Some Ways of Setting up an Inservice Project of this Kind?

Inasmuch as funding sources and available consultants are limited, we strongly encourage local schools to form consortia or to make arrangements with the nearest CESA Agency so that the inservice effort would involve groups of reasonable size in most instances. Once the people are identified who will participate in the inservice training projects, the next step is to schedule a time and place for holding workshops which are mutually acceptable to the consultant and to the workshop participants. It will aslo be necessary to have available a 3/4 inch video cassette player and monitor (preferably one which provides for a color picture). The Department of Public Instruction will set up a contractual arrangement for expenses and honorarium (so long as funds are available) for the series of scheduled meetings involving instructors of Indochinese pupils. This arrangement should be made at least two weeks in advance of the first session for which the consultant is to be paid.

Right to Read Program

In some instances the inservice workshops can be funded under the provisions of the Wisconsin Right to Read Effort. This would apply to those schools which are a part of the Wisconsin Right to Read Effort. Information regarding this option can be obtained by writing to Ms. Margaret Yawkey, Director of the Wisconsin Right to Read Effort, Department of Public Instruction.

Other Funding

Monies from the Indochinese Refugee Assistance Program and from the Equal Educational Opportunity Office of the Department of Public Instruction have been allocated to certain aspects of this inservice program. In both of these programs the emphasis is upon providing aid to children of limited English speaking ability who are of legal school age in Wisconsin.

How Does Our School District Apply for this Program?

The appropriate forms should be filled out and sent to Frank Grittner, Supervisor of Second Language Education, Department of Public Instruction, 126 Langdon Street, Madison, Wisconsin 53702, telephone 608/266-3079. Application forms and a list of trained consultants can be obtained through this contact.

II. WORKSHOP PROCEDURES

Persons conducting a workshop should make use of the information and items listed below for each workshop lesson.

A. The lesson tape (a different number is assigned to each tape).

B. The cover sheet which includes the following information:

1. Tape number, type of lesson (topic), identification of whether it is a simulated class or a TESOL class.

2. A listing of the sentences or situations or words that are to be worked on in that lesson.

3. An outline of the sequence of activities which are presented in each tape is accompanied by a content resume. The resume is a description of what happens in each section of the tape, including the teacher's cues, the students' activities, and the sequence of learning activities.

C. Suggested discussion questions. These are a mix of factual questions (what actually did happen), evaluative questions (why is that drill or activity appropriate--effective--valuable at this point), and application questions (prepare such a drill for your class or give an example of XX drill/technique for this sentence). Workshop leaders may stay at one level of questioning or skip certain types of questions, depending upon the background, interest, and needs of the participants.

D. Playing the tapes Only the shorter tapes (7-20 minutes long) are meant to be played through in their entirety without pauses. The only exceptions would be the introductory tape (6455) by Knop and the half-hour tape on the values of foreign language instruction by Grittner, Seebold, and Warriner. All other tapes should be stopped at frequent intervals for discussion and followup activities. They were not meant to be played through in their entirety. Eight to ten minutes is ordinarily long enough, particularly with the more repetitive drill material.

E. Marking stop points. Suggested "stop points" for discussion and followup are indicated in the scripts. For example, it may say:

"Stop at the teachers cue..." or
"Stop where the teacher says 'that's enough for today,'" or
Where the tape itself has a cue card indicating "Day I,"
Day II," or "Listening Comprehension," etc.

Also, workshop directors should feel free to establish their own "stop points" as is appropriate for the particular workshop that they are conducting. In this regard, it is advisable to preview the tapes in advance using the video cassette player which will be used in the inservice sessions. It is good practice to write down the numbers shown on the digital counter of the videotape machine for each of the "stop points."

It should be pointed out frequently that a teacher would seldom, if ever, devote an entire class period to the use of a single technique. In practice, experienced teachers use several different techniques in the course of a class period. (Note, for example, the many changes of pace in Lesson I, tape 6455 by Knop.) The reason for devoting an entire tape to a specific technique was to focus on one, clear-cut teaching strategy during a workshop session. That is, the purpose was to look at a given technique in depth rather than to present a model classroom session. Thus, it is essential for the inservice director (or methods class teacher) to point out repeatedly the need for variety of drill within a class period as well as the need for the instructor to be sensitive to symptoms of boredom among the pupils.

F. Information regarding the planning and organizing of these tapes and suggestions for their use. Following the introductory lesson (Lesson I) each tape includes a simulated class session (a trained foreign language teacher instructing a simulated TESOL class) and an actual class session (TESOL teacher working with students whose native language is not English). This was done with several purposes in mind:

1. The simulated class was set up to show a wide variety of appropriate techniques that might be used when teaching a particular kind of lesson. Typical types of students errors were pre-planned to show teachers what errors to expect along with alternative ways of correcting those errors. The TESOL class was designed to focus on the same kind of lesson and to use as many of the same techniques as possible. But the added reality of spontaneous interchange, immediate learning needs of students and unpremeditated errors add a dimension which is lacking in the simulated classes and tends to promote more discussion and analysis. At the same time, viewers may see that many of the techniques demonstrated in the simulated class are effectively applied to the real learning needs of these children.

2. The simulated class was planned to meet the needs of beginning language students. Thus, the topics deal with the immediate classroom needs of students: situations, vocabulary, and actions are planned to help the students understand classroom commands and vocabulary as well as act appropriately in class using active vocabulary and forms to meet their needs. By contrast, the TESOL situations, vocabulary, and structures deal with out-of-class situations but still use those which are within the daily social needs and activities of the students. It was also felt that varying the topics and situations would show how flexible the Gouin series, dialogue work, pattern practices, and listening drill work can be. They are designed to relate to the social needs of the students as well as promote their linguistic development.

The techniques and activities for the simulated sessions are almost entirely audio-lingual, with little reading being done, as seems appropriate for the beginning level of language study. Much emphasis is placed on listening discrimination, creating and reinforcing comprehension, and basic rote drilling to establish accurate and fluent production of the new utterances. In the TESOL classes, with more advanced students (who were about ready to leave the TESOL training and take on regular class work), activities often begin with and are reinforced by the written word. Homework, in written form and for reading/writing practice, is regularly assigned. Grammar analysis is more frequent, both in error correcting and in rule statement. Drilling is less intense and proceeds less in the minimal step approach used in the simulated sessions. Questions are often more open-ended, with students providing original and personalized answers.

We have tried to show techniques, activities, and materials that could be used with beginning level students who need a great deal of rote learning practice (although we have tried to make that meaningful, personal and real too). In short, we have tried to empahsize the need for step-by-step learning AS WELL AS PRESENTING THOSE TECHNIQUES which are appropriate to students who have some control of the basic linguistic features of the language and who are advanced into reading and writing activities.

G. In planning the different types of lessons, we had these ideas in mind:

1. The Gouin series and dialogues were meant to show two different ways of organizing and teaching basic utterances in a language. The Gouin series helps students learn the different steps in a given situation or act; the dialogue teaches them useful utterances and interchanges for a given situation. Both the Gouin series and dialogues are meant as <u>introductory</u> activities, not as ends in themselves. As you can see in the succeeding lessons, the base sentences for the grammar work, vocabulary development, listening discrimination, and open-ended personalized statements are ALL derived from the Gouin series and dialogue work (often mixing those sentences together).

2. Vocabulary teaching may be done prior to, in conjunction with, or after practice with the Gouin series and dialogue work. You will note that each tape handles vocabulary presentation differently. We have also tried to show a variety of ways of establishing comprehension of new words--and of <u>checking</u> the students' comprehension.

3. The grammar lessons contain three parts: a pattern practice that teaches variations on the base sentences from the Gouin and dialogue work; rule eliciting work with the students; and follow-up reinforcement activities, both oral and written in form. This inductive approach is used to show students that the basic sentences they learn can be used to form new utterances and to train students to discover recurring patterns of syntax or morphology in the target language.

4. The auditory discrimination drills are designed to illustrate how remedial work can be done on problems in phonology or intonation that show up during the basic rote learning work. Both tapes focus on a pronunciation problem or intonation problem that students actually showed in a preceding tape. With this appracch the drills become more meaningful to the students because they realize that they need help in that area. One of the drills focuses on segmental practice (a difficult sound) while the other concentrates on supra-segmental practice (intonation and emotive quality). Again, these two different drills seem appropriate to the learning level and needs of the two groups of students which are presented on tape. Both auditory drills are followed by oral production practice to emphasize that auditory drills are needed to help students focus in on, perceive, and differentiate sounds or supra-segemetal patterns. BUT they are meant, too, as aids to help students pronounce and speak more understandably and authentically in the target language.

H. Viewing the tapes might proceed in this fashion:

1. View the first tape 6455 which is an hour-long discussion and demonstration of goals, activities and techniques in an audio-lingual approach. This gives a useful overview and discussion of basic terms and techniques before individual study of any tape is done. The tape can also be viewed in appropriate segments interspersed with discussion. If this is not feasible, or seems too much to take in at one time, use the separated segments from this tape that accompany each type of lesson. Thus, before viewing the tapes on a Gouin series, show the 6 minute segment that discusses and demonstrates what a Gouin series consists of and may be used for. Group discussion might follow this viewing, to assure that students have understood the goals, organization, and purposes of the Gouin series. This would help them understand the sequence in both the simulated and TESOL classes. A similar procedure could be followed for the dialogue work and grammar lessons.

2. View the simulated lesson and TESOL lesson in that order. The simulated lesson has a definite organization and a plan that can be fairly easily followed. Stop the simulated lesson of various appropriate points and then discuss as many of the suggested questions as you deem necessary--OR answer questions which might arise from participants. Most likely, this discussion will focus on the teacher's activities, noting techniques used, the sequence of stops followed, the handling of errors, the visuals planned, the rewards used, etc.

Then a viewing of the TESOL class could follow with participants being asked to note which techniques and activities are also used on this tape--as well as those omitted. Further discussion might deal with how effective the techniques are with a "real" group, how the students react to the techniques, what errors they make, etc. In other words, the focus in this viewing might be on the application of techniques analyzed in the preceding tape and on the needs and reactions of the students.

3. An outline for each tape, a detailed description of the content, and discussion questions are included in these materials. It is up to you to decide whether you want the participants to receive all--or parts--of these materials before viewing, during viewing, or after viewing.

   You might want to hand out at least the outline sheet so that they understand the purpose of the tape and see the general sequence of activities. This would probably help them follow the tape with greater understanding and awareness. You might also want to raise one or two of the discussion questions before viewing the tape and ask the participants to be thinking about them or watching for examples of them as the tape goes on.

   Since both the simulated class and the TESOL class include several distinct parts for each of the lessons presented, you might want to stop the tape after each part to discuss that section in detail before going on to the next one. For example, you might stop the tape on auditory discrimination and oral production right after the teacher has established and checked the students' listening perceptions which comes just before they begin the oral practice. Discussion could deal just with techniques used for auditory discrimination, with the participants exchanging their own ideas on how they treat or would treat a similar problem. Then the group could go on to study just the oral production phase as a follow-up to the auditory work or as vocabulary practice.

   As an alternative to the above, you might want to give the group both the outline and the detailed description, allowing the participants 10 to 15 minutes to study both in detail. Probably you will want to again raise one or two discussion questions for them to study as the tape proceeds. In this way, they would have a thorough knowledge of the content of the tapes beforehand and would be better able to focus on the actual interaction on the tape. This would be especially useful for studying the interaction of the TESOL class; but it would also be beneficial for studying the specific techniques of the teacher in the simulated class.

   Perhaps you want to discuss these possibilites with your participants, making adjustments in accordance with their learning needs. Hopefully, you will always do follow-up work with them, encouraging them to work in groups to plan out parallel drills or to apply some of the techniques to materials they would use in their own classes. The real goal of these tapes is not to have teachers just watch others in action; but rather to show them different and varied techniques, materials, and activities that they can USE in their own classes.

Wherever possible, participants should be asked to produce exercises of their own based on the models presented. Time permitting, they should demonstrate to the other participants how they would use these materials in their own classes. A micro teaching approach is recommended wherever it is possible.

II. Tapes Available for Inservice Training of TESOL, Bilingual or Foreign Language Teachers.

LESSON I

Tape 6455, 1 hour: Goals and Techniques in an Audio-Lingual Approach to Teaching Second Languages (Knop)

LESSON II, Dialogue Work

Part One

A. Tape 7361, 1/2 hour: Knop explaining techniques for teaching dialogues and then teaching a French dialogue (11 minutes)

Hungarian dialogue (7 minutes). There is no separate script for this tape. The discussion questions are with the worksheet for tape 6451.

B. Tape 6451, 1 hour: Simulated lesson, "Doing a Worksheet" (39 minutes)

French dialogue demonstration (Mathis) (21 minutes)

Part Two

A. Tape 7361, 1/2 hour: Knop explaining techniques for teaching dialogues (11 minutes, review)

B. Tape 6453, 1 hour: TESOL class, "Asking for Directions"

LESSON III, Gouin Series

Part One

Tape 7181, 1/2 hour: Knop explaining and demonstrating Gouin series (6 minutes)

Sixth grade students learning French Gouin series (11 minutes)

Part Two

Tape 6433, 1 hour: Simulated lesson, "Going to the Board" (25 minutes)

TESOL class, "Taking a Bus" (25 minutes)

LESSON IV, Grammar Lessons (pattern practices, rule eliciting, reinforcement)

Part One

A. Tape 7054, 1/2 hour: Knop explaining and demonstrating a pattern practice (8 minutes). There is no script for this tape. See questions on pattern practice, Tape 6455.

TESOL Class, "Asking questions. present progressive present tense--he/she/they" (22 minutes). There is no script for this taped segment. Adapt questions from tape 6454, part two.

B. Tape 6454, first 1/2 hour: simulated lesson, "Third person singular forms, present tense" (24 minutes)

Part Two

Tape 6454, second 1/2 hour TESOL class, "Asking questions, present progressive present tense--you/I" (36 minutes). There is no script for this taped segment. Adapt questions from Tape 6454, Part Two.

LESSON V, Auditory Discrimination/Oral Production

Part One

Tape 6452: simulated class, "sh/s discrimination and production" (37 minutes)

Part Two

Tape 6452: TESOL Class, "intonation/emotive drill" (23 minutes)

LESSON VI

Vocabulary development may be studied in the tapes listed below by selecting segments which deal with the teaching of words, phrases, idioms, and complete utterances.

Tape 6451
Tape 6453
Tape 6433
Tape 6452 (simulated class)

It is advisable to preview the tapes carefully in advance and to identify stop points using the digital counter of your machine for quick access.

LESSON VII

Tape 1001:

"Conversation on Foreign Language Instruction" (30 minutes) (ACTFL Officers, Frank Grittner, C. Edward Seebold and Helen Warriner discuss the values of studying a second language. Taped originally at Virginia Public Broadcasting System studios during the 1975 ACTFL Convention in Washington, D.C.)

Suggested for use in those workshop situations where the rationale for Foreign Language study is a desired topic.

LESSON I

A. The following material is to be used with Tape 6455.

B. Script for "Goals and Techniques in an Audio-Lingual Approach to Teaching Second Languages."

1. Language is a skill.

   It is best learned if performed under conditions leading to positive practice and performance. (i.e., teacher should try to cut down on/avoid errors) by using:

   a. Partials

   b. Automatic pairs

   c. Clear cues

   d. Observing the seven-syllable limit

   e. Frequent modeling and feedback

   f. Abundant, varied practice

   g. Not mixing languages

2. Language is primarily oral.

3. Language is communication.

4. All languages are unique in phonology, morphology, syntax.

5. Language and culture are inseparable.

6. Language operates in patterns.

Activities and Materials for Developing Oral Skills

1. Dialogues

2. Question-answer work

3. Gouin series

4. Pattern practices

5. Reading aloud

C. Suggested discussion questions, Part I, "Goals and Assumptions"

1. Language is a skill. (0-119) Stop at 119 and discuss:

   a. What analogies to other skill development might be made to help students better understand what is involved in developing a skill in a second language.

   b. In light of the assumption that learning a language involves developing a skill, what advice or ideas might you discuss with your students re:

      (1) homework

      (2) errors

      (3) their in-class performance

      (4) in-class activities

2. Students should learn a language under conditions leading to positive, correct practice and performance. Stop at 452 and discuss--We can reduce errors by using: (120-452)

   a. Partials (133-191)

      (1) Name 3 partials and give an example of each in English or in your target language.

      (2) How do "partials" help avoid errors? What are their limitations?

      (3) Give an example of a backward build-up on the sentence, "Mary and I are going to the movies with Peter tomorrow night." Why is a backward buildup useful?

   b. Automatic pairs (192-244)

      (1) Give some examples of automatic pairs in English or in your target language.

      (2) Why are automatic pairs useful in developing a language skill?

      (3) Demonstrate how they might be established in teaching a language element of your target language.

   c. Clear cues (244-294)

      (1) What are some techniques you could use to insure that your students understood how to do an exercise?

      (2) Demonstrate an "overview" and Priming" for a dialogue or a grammar exercise.

(3) Demonstrate possible hand signals for clarifying the mechanics of a drill or for conducting class activities.

d. 7-syllable limit (295-320)

(1) To what does this refer?

(2) What are some ways of overcoming this cause of errors? Give an example of each in your target language.

(3) Why would a backward build-up be useful here?

e. Frequent model and feedback (321-355)

(1) About how often should a teacher set the model for an utterance?

(2) Why should a teacher move around the room when modeling?

(3) Give an example of feedback (or a 4-phrase drill). Why is feedback necessary?

f. Abundant practice (356-429)

(1) What are some techniques to use to insure maximum practice by students during the class hour?

(2) For each technique named, discuss:

a. its value

b. its limits or dangers

c. when it is most appropriate to use that technique.

(3) Discuss the values of small-group practice. What must a teacher do--before, during, and after small-group work--to insure that maximum and successful learning is going on?

g. Avoid mixing languages (430-452)

(1) Justify the use of the native language at times during the class hour.

(2) How can a teacher set off use of the native language during class activities?

FINAL QUESTION: Name 5 ways (with specific examples) of insuring the correct response in oral class work and practice.

3. Language is primarily oral. (453-475) Stop at 475 to discuss:

a. What skills do students expect to work on in the language class?

b. What are some ways of offsetting eye-dependency and of motivating students to go through an oral, pre-reading period?

c. Why is it important to work on ear-training with students? How might this be done?

4. Language is communication. (476-491)

a. Discuss how the following might be used to establish communication in your classroom:

(1) before class greetings/small-talk

(2) the warm-up

(3) use of small-group work

(4) the seating arrangement in your class.

b. Discuss the importance--and ways--of teaching students to initiate conversation/communication.

5. All languages are unique. (492-506) Stop at 506 to discuss:

a. When might it be useful to compare the native language and the target language?

b. Discuss the relative advantages of comparing languages vs. contrasting them.

6. Language and culture are inseparable. (507-513) Stop at 513 to discuss:

a. Discuss the meaning of this statement, along with specific examples to substantiate or refute it.

b. What is meant by "culture" in this statement?

c. Discuss ways of bringing in culture while developing the other skills.

d. How do cultural points and insights enrich the learning of other skills.

7. Language operates in patterns. (514-517) Stop at 517 to discuss:

a. Give an example in English or your target language to clarify this point?

b. What techniques would help create this concept? Why is it an important concept to develop in students?

D. Suggested discussion questions, Part II, "Activities and Materials for Developing Oral Skills"

1. Dialogues (517-657) Stop at 657 to discuss:

   a. What are the 5 steps in the mim-mem approach? Give an example of techniques or activities for each of those steps.

   b. What are 4-5 ways of creating--and reinforcing--understanding of new structures and vocabulary?

   c. What are 4-5 techniques to use when drilling an sentence? What are the relative values of each one?

   d. What are the purposes of teaching dialogues? the values? the limits?

   e. In the French dialogue (starting 560-656) STOP AT 606 TO DISCUSS:

      (1) Name several ways in which the meaning of the utterances is clarified and reinforced.

      (2) What "partials" does the teacher use? What are the values of each one?

      (3) Discuss the modeling and feedback of the teacher?

         (a) how often does she repeat before asking students to imitate her?

         (b) how fast does she say the new utterance?

         (c) does she give feedback often? after choral repetition or individual? why?

         (d) why does she move around the room?

      (4) What drilling techniques were used? and why?

      (5) Was culture brought in? Examples?

      (6) Discuss the use of hand gestures: Give examples of them; why were they used? were they useful?

      (7) Note that the teacher sets sentence 1, then sentence 2--and then sentence 3 (i.e., "Hi, How are you? --Fine." After, adds on, "And you?") Why?

      (8) How did the teacher try to make the repetition practice meaningful and interesting?

      (9) Discuss the value of using a stand-up drill?

2. Question-answer work (657-726) Stop at 726 to discuss:

   a. Name 4-5 different types of questions, from the easiest to the most faded type. Give an example of each one for this sentence. "I'm buying a watch."

   b. Discuss the use and value of questions for <u>teaching</u> a basic sentence as opposed to straight repetition of that sentence.

   c. How can you insure the correct answer chorally from a group?

   d. What is a warm-up? Why is it useful? What are possible activities to use during a warm-up?

3. Gouin Series. (727-771) Stop to discuss:

   a. Give an example of sentences in a Gouin series for the topic, "Ordering a Meal in a Restaurant" or "Eating Dinner."

   b. What are 3 reasons why one might use a Gouin series in teaching a second language? Why are they easy to remember?

   c. On what organizational pattern(s) might a Gouin series be constructed?

   d. Why does the teacher unconsciously go into speaking French when doing the Gouin series on shopping in a bakery?

   e. Name 4-5 possible topics for a Gouin series that your students would find interesting and useful. Justify your choices.

   f. Using one of your topics from 5, construct a sample Gouin series (of 6-7 sentences), either on the basis of similar verb forms or on the development of a cultural situation.

   g. Expanding a Gouin series.

      (1) Would you teach just the "I" form of verbs of the Gouin series? (Justify both a "yes" and "no" answer. Why start with that form?

      (2) How might other forms be introduced?

      (3) Would you introduce other forms on the same day--or on succeeding days?

4. Pattern practices (775 to end) at end of the tape, discuss:

   a. What are some important principles to follow when constructing a pattern practice?

   b. Why is it valuable to use a pattern practice in second language learning?

c. Construct a substitution pattern practice for the base sentence: "We're looking for the library."

d. Now demonstrate how you would teach that substitution pattern practice:

(1) What techniques would you use to get ss to repeat the basic utterance?

(2) How would you cue the changes in the drill? Discuss full to faded cues.

(3) What would be your final "checking" question to see if they had retained the variations in the drill?

e. Discuss the reasons for or against:

(1) eliciting a rule vs. not eliciting one

(2) analogy vs. analysis

(3) including additional new examples after the drill to chech the transfer of the pattern

(4) showing students a written copy of the pattern practice: before the drill? during the drill? after the drill? not at all?

LESSON II, PART I

A. The following material is to be used with Tape 6451. Tape 7361 should be viewed prior to using this material.

B. Script for "Doing a Worksheet" (simulated class, dialogue demonstration).

This tape offers suggestions for teaching a dialogue to beginning students. Thus, the topic is centered on a school situation and the techniques provide for much work on comprehension and repetition.

1. 000-262 In the first segment, which is the day before dialogue work begins, the teacher "primes" the students for the new dialogue by working on important vocabulary and structure items form that dialogue. She establishes their meaning in different ways and then leads the students to practice pronouncing them, even memorizing them. In this way, when the students begin the dialogue, they will have the security of already understanding parts of it and will be able to pronounce entire sentences more readily.

2. 263-350 In the second segment, the following activites occur:

   a. The teacher reviews those vocabulary items.

   b. She goes on to establish who is involved in the dialogue and where it takes place.

   c. She then goes through all the sentences of the dialogue to give students an overview of its total meaning before they begin to practice parts of it.

   d. Next, she returns to the first sentence and does comprehension work on it, both providing and checking comprehension. Students practice the sentence, with the teacher demonstrating various techniques to drill new sentences, (e.g., multiple repetition, backward build-up, speed-up, etc.).

   e. The second sentence is also presented for comprehension and repetition practice.

   f. then the two are practiced together, with role reversal between the teacher and students, followed by a role reversal among the students.

   g. Finally, students present the first few sentences in front of the class, using appropriate gestures and intonation.

3. 351-560 In the third segment, the teacher reviews the first part of the dialogue and then goes on to teach the remaining sentence, using a variety of techniques to establish comprehension and to drill the sentences. At the end of the tape, the students role-play the entire dialogue.

C. Suggested discussion questions:

1. What techniques are used for establishing comprehension? Find specific examples of the use of each (e.g., intonation/emotion in voice, real situations, either/or questions). Why is each of these an effective technique?

2. What techniques are used for drilling new utterances? Find examples of choral-group-individual repetition, frontward and backward build-up, multiple repetition, speak-up and speak-down practice, intonation focus, role reversal, and chain drill. What are the values and limits of each?

3. To what extent should phonological errors be corrected or ignored when working on entire utterances.

4. What is the value of pausing after every 2 sentences to pair them together?

5. Should students be asked to get up in front of others to act out dialogue?

6. Should dialogues be memorized or should we lead our students directly into pattern practices and personalized question-answer as soon as they say sentences fluently?

7. Add these discussion questions on a dialogue from tape 6455 and the questions from "Asking for Directions", tape 6453.

   a. What are the 5 steps in the mim-mem approach? Give an example of techniques or activites for each of those steps.

   b. What are 4-5 ways of creating-and reinforcing--understanding of new structures and vocabulary?

   c. What are 4-5 techniques to use when drilling a sentence? What are the relative values of each one?

   d. What are the purposes of teaching dialogues? the values? the limits?

8. In the French dialogue (starting 560-656) STOP AT 606 TO DISCUSS?

   a. Name several ways in which the meaning of the utternances is clarified and reinforced.

   b. What "partials" does the teacher use? What are the values of each one?

   c. Discuss the modeling and feedback of the teacher:

      (1) how often does she repeat before asking students to imitate her?

(2) how fast does she say the new utterance?

(3) does she give feedback often? after choral repetition or individual? why?

(4) why does she move around the room?

d. What drilling techniques were used? and why?

e. Was culture brought in? Examples?

f. Discuss the use of hand gestures: give examples of them; why were they used? were they useful?

g. Note that the teachers sentence 1, then sentence 2--and then sentence 3 (i.e., "Hi. How are you? --fine." After, adds on, "And you?") Why?

h. How did the teacher try to make the repetition practice meaningful and interesting?

i. Discuss the value of using a stand-up drill.

Note:

This tape could easily be studied at 3 different discussion sessions, focusing on:

1. priming students for a dialogue
2. drilling a dialogue
3. reinforcing a dialogue.

Doing a Worksheet

Teacher: Here's the worksheet for today.

Sylvia: Is it easy?

Teacher: Oh sure. Take out a pencil.

Luis: I need to sharpen my pencil.

Sylvia: Ask the teacher.

Luis: May I sharpen my pencil?

Teacher: Sure. Go ahead.

Vocabulary priming, Day 1

The following items are drilled:

1. worksheet
2. today
3. easy
4. I need
5. Ask the teacher
6. Is it easy?
7. sharp/sharpen.

LESSON II, PART TWO

A. The following material is to be used with Tape 6453.

B. Script for "Asking for Directions" (TESOL children). This is a demonstration of teaching a dialogue to more advanced students. Unlike the preceding one (which was entirely audio-lingual since it was done with beginning students), this one begins with reading a dialogue. Instead of explicating vocabulary items ahead of time, the teacher clarifies meaning as the students read the dialogue with her.

1. 000-471 The teacher first presents the general topic of the dialogue and sets the situation. Then she does a sentence by sentence reading, asking for synonyms or antonyms, using pictures from her "map" to clarify and check meaning, making personal references to students and their community--all to clarify and check comprehension of the sentences and vocabulary. After each sentence, she calls for group and individual reading, first right after her and then on their own. At the end, sutdents stand in front of the room and read the dialogue, role-playing parts.

2. 471-end In the second segment, the following activities occur:

   a. The teacher reviews the dialogue for several purposes:

      (1) for individual reading to focus on pronunciation and intonation;

      (2) for questioning to check students' comprehension;

      (3) for role-playing by students.

   b. Then she extends the dialogue into the manipulation and personalizing phases: she asks the students to slot in different vocabulary items into a dialogue sentence (e.g., "I'm looking for _____ [in dialogue, 'the library']"--students are asked to look at the map and put other words into that part of the sentence).

   c. After guided exercises like this, the students then role-play, asking each other for directions for any location they wish to choose.

C. Suggested Discussion Questions:

1. How can dialogue learning lead to personalized and "free" expression?

2. Discuss the differences between teaching a dialogue to beginning students vs. teaching one to advanced students.

3. What techniques are used to establish the meaning of utterances and drill pronunciation?

4. What are the advantages of beginning a dialogue drill by reading it? What problems might be expected? Is this approach appropriate for beginning students? why or why not?

5. Comment on the value of having a large, overall visual (here, the map) plus separate specific visuals apart from the large one. Effective here or not?

6. Discuss the relative advantage of teaching vocabulary items before beginning the dialogue vs. teaching vocabulary while doing the dialogue practice.

7. What techniques does the teacher use to explicate new vocabulary items? (Give specific examples.) Effective or not? Why?

8. Refer to questions from the simulated class, "Doing a Worksheet."

ASKING FOR DIRECTIONS

1. _____ a) Hi! Are you lost?

2. _____ b) Yes, I'm looking for the public library.

3. _____ a) That's just around the corner.

4. _____ b) Can you give me directions?

5. _____ a) Yes, it's easy. Go one block straight ahead and then turn right.

6. _____ b) What? Sorry, I don't understand.

7. _____ a) Go one block straight ahead and then turn right.

8. _____ b) That helps a lot. Thanks.

9. _____ a) Sure...anytime.

NAME: _____

DATE: _____

HOMEWORK - ASKING FOR DIRECTIONS

Answer the following questions according to the dialogue we read, and the vocabulary words we talked about in class.

1. Is someone lost?

_____

2. What is she looking for?

_____

3. What do you get at the public library?

_____

4. Where is the public library?

_____

5. Is it easy or hard to find?

_____

6. Does she understand the directions the first time?

_____

7. Does she repeat the directions?

_____

8. Does she understand the directions the second time?

_____

LESSON III, PART ONE

A. The following material is to be used with tape 6433. (Before showing this tape, have participants read the attached material, "Gouin Series: What It Is.") Then show introduction to tape 7181 on teaching with a Gouin series.

B. Script for Gouin Series, "Going to the Board" (Simulated Class)

Purposes: To enable students to follow common classroom commands
To teach students to produce vocabulary and structures needed in the classroom.

SENTENCES:

I stand up.

I go to the board.

I pick up a piece of chalk.

I write the answer.

I go back to my seat.

I sit down.

1. 000-086 Listening comprehension phase.

   Teacher gives commands for these sentences. Students act out the sentences but say nothing.

2. 087-260 Oral production, "I" phase.

   Teacher models the "I" sentences, while doing the actions. Students repeat each sentence immediately after her, also doing the actions or showing gesture to represent that action. Finally, students produce each sentence on their own and even several sentences in sequence from the series.

3. 261-299 Linking command form to "I" sentences.

   Teacher gives command to a student who says the "I" sentence for it. Then she asks other students to repeat that same command after her while the individual student says the "I" sentence and does actions. After several repetitions of the same command right after her, individual students give the command on their own. Throughout the practice, the first student is repeating the "I" form and doing the actions for each sentence practice to make the association between the command and "I" forms. As the individual student says the "I" form, the teacher is careful to cue, "I stand..." so student isn't influenced by command form to forget the "I."

4. Sequence in giving commands:

   a. Teacher sets model of command for all sentences with one student doing/saying "I" sentences.

   b. Students repeat (chorally) the command form after the teacher.

   c. Individual students repeat command form after the teacher.

   d. Relying on the "logical" sequence of sentences, the students now give the commands, individually, and with no help from the teacher.

5. At the end of the drill, the students are operating entirely on their own, giving each other commands and saying/doing the "I" sentence.

C. Suggested discussion questions, "Going to the Board":

1. For review see general questions dealing with Gouin series, pages 30,33 of this manual.

2. In the listening comprehension phase, students say nothing. How does the teacher keep them interested and involved?

3. In a Gouin series, the actions and language should be linked together to clarify and reinforce each other. Discuss other visuals, besides actually acting out the sentences, that the teacher uses to reinforce meaning of the utterances and to trigger recall of them.

4. Several errors occur in the drilling of the "I" sentences (e.g., I stand up; I write answer; peak up instead of pick up).

   a. Analyze why these errors are made. Does the native language background interfere in these? Is there interference from the English sentence too?

   b. Discuss how the teacher corrects these errors and helps the students.

      (1) Isolation and exaggeration of the word or sound

         (a) effective technique or not?

         (b) does it help student focus on and become aware of the problem?

         (c) does teacher return to word and sentence--and natural pronunciation? Is ther a danger in staying with the isolated, exaggerated pronunciation?

      (2) Show/tell how to form the sound or word

         (a) is teacher's face a helpful prop?

(b) does she give some ideas to students on lip, tongue, teeth position?

(c) do they need more of this? how can you tell?

(3) Form minimal pairs, repeating the sound or sound difference (e.g., pick, peak)

(a) do these have to be "real" words in the language?

(b) is there a danger that repetition of several pairs would lead students to forget where they are in the Gouin series practice?

(4) Building toward self-correction by students

Sometimes the teacher does not give the missing word (as in "I write answer.") Instead, she gives a cue to the student that something is wrong--or missing. (Give example of this.)

(a) Discuss why it is important to get students to correct their own mistakes.

(b) What are techniques you could use to make students aware that they have made an error--yet not give them the correction? (e.g., if they say, "I see the signs," you could say, "One or two? singular or plural?" if the referent is singular. Or "I don't have none.", you could repeat up to the error, "you don't have...?")

(c) View the TESOL class Gouin series to analyze how the teacher helps students make their own corrections.

5. In drilling the sentences, the teacher sets sentence 1, then sentence 2. THEN she pauses in her presentation to go back and review/link together sentences 1 and 2. Is this an effective technique to use? Why or why not?

6. Note the instructions that the teacher uses throughout the drill. Do the students always know what they are supposed to do? How is this clarified? (Discuss: linguistic instructions; hand gestures; the "Tarzan/Jane" technique--I (point to self) say... and you (pointing to students) say...; 1 or 2 examples of what students are to do precede each activity--then starting the activity with those very same examples).

7. The sentences in this series are brand new to the students. Moreover, they will be used as a base for pattern practices and vocabulary work. Therefore, much drilling is needed for students to learn them well--even memorize them. Since this is potentially boring for

students, the teacher must try to enliven the presentation and use a variety of drilling techniques. How does this teacher keep the tempo fairly fast and maintain student interest?

a. Discuss the use of varied drilling techniques. Find examples of: choral-individual practice; multiple repetition; speed-up drill; backward build-up; other. What is the value of each one?

b. Tempo can be enlivened by "fading the cue" (cutting down the amount of teacher modeling and help during the drill so that students repeat more and more on their own). Note if teacher proceeds from:

   (1) asking students to repeat immediately after her (and she gives entire utterance)

   (2) asking students to repeat immediately after her (and she gives just the first few words)

   (3) asking students to repeat immediately after her (and she just "mouths" the words)

   (4) asking students to repeat utterance 3-4 times on their own (multiple repetition in which they must retain utterance on their own)

   (5) just doing visual cue and students must produce utterance on their own.

c. Interest is maintained if the teacher is positive and enthusiastic. How does this teacher show such qualities? (discuss rewards, facial gestures, extra comments on performance and progress). Is humor used? Effective or not?

d. Should the teacher have continued to work on the rest of the sentences or was it wise to stop after drilling the first few? What guidelines or indicators do you use for how long a drill should last?

e. Would a pattern practice on one of the sentences--or a pronunciation drill based on a problem sound from the sentences--be effective now? (Discuss this in terms of: motivation to learn the drill; working in depth on familiar material rather than introducing more new material; change in skill work; break in memory load required.)

f. Discuss to what extent errors in pronunciation will be overlooked on first day of drilling a dialogue or Gouin series. What are your goals on these days--fluency? accuracy? producing the whole sentence or parts of it? Is there a danger in letting errors that affect the meaning of the word go unnoticed? Does this teacher overlook "serious" errors? Why does she correct the ones she does?

8. Discussion questions for tape 6455 on Gouin series (based on 727-771):

   a. Give an example of sentences in a Gouin series for the topic "Ordering a Meal in a Restaurant" or "Eating Dinner."

   b. What are 3 reasons why one might use a Gouin series in teaching a second language. Why are they easy to remember?

   c. On what organizational pattern(s) might a Gouin series be constructed?

   d. Why does the teacher unconsciously go into speaking French when doing the Gouin series on shopping in a bakery?

   e. Name 4-5 possible topics for a Gouin series that your students would find interesting and useful. Justify your choices.

   f. Using one of your topics from 5, construct a sample Gouin series (of 6-7 sentences), either on the basis of similar verb forms or on the development of a cultural situation.

   g. Expanding a Gouin series:

      (1) Would you teach just the "I" form of verbs of the Gouin series? (Justify both a "yes" and "no" answer.) Why start with that form?

      (2) How might other forms be introduced?

      (3) Would you introduce other forms on the same day--or on succeeding days?

D. Preliminary reading assignment on the "GOUIN SERIES: WHAT IT IS."

To be used as an alternative way to introduce basic utterances in a language. Teaching it will involve a variety of techniques for establishing comprehension and for drilling oral production of the forms.

A Gouin series consists of 6-8 sentences organized around the logical, sequential steps in a given situation or cultural act. An example would be:

Going to the Bakery (in France)

I enter the boulangerie.
I say, "Bonjour, messieurs/dames."
I ask for a baguette.
I pay for the baguette.
I put the baguette under my arm.
I say, "Au revoir, messieurs/dames."
I leave the bakery.

STUDENT SAYS THE SENTENCE WHILE CONCURRENTLY ACTING IT OUT.

A Gouin series is used to introduce vocabulary in context, basic structures in the language, and verbs of the same grammatical nature. Unlike a dialogue, where interchange of information takes place, the Gouin series focuses on describing or narrating the step-by-step carrying out of an act. It is a monologue, not a dialogue; only one person is involved and is talking.

The Gouin series may be used as a variation from dialogues for presenting basic structures in a language. Because the sentences are sequentially connected, they are more easily remembered by students. Because they often focus on a grammatical form (usually the verb), they lead easily into pattern practice and work on pattern perception.

Gouin series are useful because:

1. They connect actions and language. Acting out the utterance clarifies its meaning, reducing the need for translation and cutting linguistic interference from the mother tongue. Meaning is also reinforced; doing the action another time will trigger recall of the linguistic structure; saying it will recall the physical action.

2. Presenting sentences in a connected sequence helps students recall the structures more easily in the basic rote learning stages. Using actions adds interest to the rote drilling.

3. They enable students to practice actions and gestures peculiar to the target culture while at the same time learning appropriate linguistic vocabulary or structures.

4. Acting out and moving about reduce the tension and boredom often present in developing new language habits.

Thus, for drilling basic utterances in a language; for teaching students the sequential steps in a given set; for connecting language/visuals/actions--and for presenting an alternative to dialogue form in learning basic structures, the Gouin series can be a valuable learning activity.

LESSON III, PART TWO

A. The following material is to be used with tape 6138.

B. Script for Gouin series "Taking a bus" (TESOL class)

Purposes: To teach students appropriate actions needed to take a bus.
To teach student necessary vocabulary for taking a bus.

SENTENCES

I'm looking at the bus schedule.

I'm waiting for the bus.

I'm reading the sign (on the bus).

I'm getting on the bus.

I'm paying my fare.

I'm sitting down.

I'm getting off the bus.

I'm looking for the right stop.

1. 000-298 TODAY WE'RE GOING TO TALK ABOUT TAKING THE BUS. WHERE COULD YOU GO ON A BUS? (have students respond with a few possibilities). YOU'LL LEARN SOME NEW WORDS AND ACT OUT SOME SENTENCES. HERE ARE SOME OF THE WORDS. (T. presents and drills a few key vocabulary items--schedule, bus stop, sign, fare).

2. 299-336 LISTEN AND WATCH CAREFULLY. IN A FEW MINUTES I'M GOING TO ASK YOU SOME QUESTIONS ABOUT WHAT YOU WILL NOW SEE AND HEAR. (T. acts out entire sequence, then asks a few general comprehension questions; then acts out sequence again with frequent stops for compehension checks.)

3. 337-391 GOOD LISTENING! NOW YOU'RE GOING TO SAY THE SENTENCES AND ACT THEM OUT.

   (T. drills first sentence. Ss listen, then repeat both words and actions, in groups and as individuals.)

   ALL RIGHT! YOU'RE REALLY LEARNING FAST. NOW LET'S WORK ON THE SECOND SENTENCE. (Same drill procedures, using different techniques to speed up the practice.)

   O.K. EVERYBODY TRY TO SAY THE TWO SENTENCES NOW. DON'T FORGET TO DO THE ACTIONS. (group and then individual repetitions of the pair of sentences, with appropriate actions.)

SUPER! YOU'RE DOING SO WELL...DOES ANYBODY REMEMBER THE NEXT SENTENCE? (T. acts it out and then drill proceeds as above. All three sentences are put together after students do well on the third one.)

FINE. THE NEXT ONE IS "I'm getting on the bus." (The fourth sentence is drilled along and then all four are put together. One student acts out the sentences while everyone says them all, as a summary.)

4. THAT'S ENOUGH FOR TODAY. WE DID A LOT OF WORK. PRACTICE THOSE SENTENCES AT HOME AND TOMORROW WE'LL LEARN A FEW MORE. MAYBE LATER IN THE WEEK WE CAN GO TO THE BUS STOP ON THE CORNER AND TAKE A BUS SOMEWHERE. WHERE WOULD YOU LIKE TO GO? AND WHAT IS YOUR HOMEWORK FOR TOMORROW?

C. Suggested Discussion Questions, "Taking a Bus"

1. Discuss the motivational techniques used by the teacher. How does she encourage students to want to learn the Gouin series? Is it just her attitude--her rewards--her application of the sentences to their daily lives?

2. She continually encourages the students to do the actions while they say the sentences. Is this necessary? What is the purpose--or value--of insisting on this?

3. This teacher presents some of the vocabulary items for comprehension and drills BEFORE the students begin the Gouin series. Why might this be an effective procedure? Shouldn't the vocabulary be taught in the context of an entire sentence? Does she, in fact, enrich the meaning of the words by using sentences and situations?

4. In addition to actions, different ways of establishing comprehension are used. Name and evaluate several (e.g., drawing of the bus, actual objects--fare box and real money, chair for a seat, personal references to the cost of the fare and name of bus they use, emotive quality--I'm <u>waiting</u> for the bus, etc.) Why is it important to use a variety of techniques/visuals to reinforce meaning?

5. The teacher not only establishes comprehension of vocabulary and the sentences. She <u>checks</u> to see if the students do, in fact, understand her explanations. Name some specific techniques or examples of how she does this.

6. The teacher sets sentence 1 and then sentence 2; THEN she practices the two of them together. What is the value of this sequence.

7. She usually begins with choral repetition of sentences and then goes to individuals; however, she often calls for choral work after individual responses too. Why? (Discuss: keeping group involved; going to group when individual has made error so (s)he can practice but not be embarassed; getting maximum practice with lots of choral work but not all in one block of time, etc.)

8. Because these sentences are brand new and will serve as base sentences for pattern practices and vocabulary work, they must be well learned--even memorized. Using the questions from the Gouin series on "Going to the Board" (question 7, a-f), discuss how this teacher tries to avoid boredom in her students. Is she successful or not? How do you know?

LESSON IV, PART ONE

A. The following material is to be used with tape 6454, Part one. Show the first eight minutes of tape 7054 prior to using this tape.

B. Script for tape 6454 (first part): "Grammar lesson: forming the third person singular present tense" (simulated class).

Purposes: To train students to perceive the -s ending on the third person singular form

To train students to transform sentences from the "I" (present tense) form to the third singular form, using a variety of subjects.

Sentences

The same sentences as those in the Gouin series, omitting one or two. Thus,

I get up----------(S)he gets up.

I pick up a piece of chalk-------

I write the answer---------------

I put down the chalk-------------

I sit down.----------

OUTLINE OF ACTIVITIES

1. 000-054 Review of basic sentences from the Gouin series, "Going to the Board."

2. Establishing recognitional grammar (making students aware of the sound and meaning of the new form).

   a. 055-088 Students say "I" sentences and teacher says them in the third person form.

   b. 089-131 Generalization is made re. the sound that is to be added.

3. Establishing functional grammar (students practice using the new form).

   a. 132-217 Students repeat the same sentences, all of them now in the third person singular form, using "the Fonz" as the subject.

b. 218-303 Teacher no longer sets the model of the "(s)he" form and students produce it on their own, saying the Gouin series.

c. 304-334 Teacher cues the "I" sentences and students transform them to the third singular, using "the teacher" as subject.

4. 335-384 Rule eliciting

Teacher asks structured questions to elicit the rule and then states it in complete sentence generalization.

5. Transfer and application of the rule.

a. 385-413 Teacher does several actions (beyond those in the Gouin series) and students make up sentences about them.

b. 414-425 Students now choose their own actions to do, saying "I" sentence and others make up "(s)he" sentence.

ANALYSIS OF INSTRUCTIONAL ACTIVITIES

1. The teacher reviews the sentences from the Gouin series to be sure the students recall the meaning and can pronounce the basic sentences.

2. Recognitional grammar (Becoming aware of the sound and meaning of the new form).

The teacher asks the students to say "I" sentences from the series. After each one of them, she says the "she" ("he") form. She tells the students that they are to discover what sound difference they hear between the form they say and the one she says. Thus, students focus on the sound change for the third person singular, noting both the sound and meaning difference that occurs.

3. Functional grammar (Using the new forms).

Now the teacher conducts a drill just in the third person singular, using the popular character, "the Fonz," as the subject. Students repeat right after her and then on their own, using the same sentences from the Gouin series but changing the subject to the "Fonz." Teacher isolates each new verb form and emphasizes the /s/ ending. Finally, the teacher says the sentences in the "I" form and the students change them to "he/she" sentences, completely on their own.

4. Rule eliciting

The teacher asks a series of structured questions about the new form that they have been working on (e.g., do the actions happen now or yesterday? so is that the present tense or the past tense?, etc.) After she has elicited important pieces of information about the new form, she re-states the rule, asking the students to say it then on their own.

5. Transfer and application of the rule

The teacher now does several actions (beyond those in the Gouin series) and the students make up sentences about them, using "the teacher" as the subject. Finally, the students do actions on their own, saying "I _____" (e.g., smile) and the others supply the third person form (e.g., She smiles).

C. Suggested discussion questions

1. Discuss the value/importance of beginning a grammar drill with sentences that the students already understand and know how to pronounce.

2. Find examples of how the teacher isolates the new element in each sentence for practice all by itself. Why does she consistently do this?

3. Discuss how the teacher cues the exercises, using:

   a. choral repetition after her.

   b. choral repetition but she gives only the start of the sentence (She goes...)

   c. mouthing the sentences.

   d. giving "I" sentences to change into third person forms.

   Find examples of each and decide if any steps might be omitted. Does she give much feedback immediately repeating the correct utterances)? Does this diminish as the drill progresses?

4. What are the values and limits of using popular figures such as "the Fonz" in a grammar drill?

5. In what ways does the teacher try to keep the drill real and personal?

6. What are techniques she uses to elicit the grammar rule? How does she avoid grammatical terms? Should she? What are some "key words" she calls attention to?

7. Why is it important to ask students to apply a rule to entirely new sentences?

8. How does the teacher try to keep students active during the drilling?

9. Add discussion questions on pattern practices from tape 6455 (775 to end):

   a. What are some important principles to follow when constructing a pattern practice?

   b. Why is it valuable to use a pattern practice in second language learning?

c. Construct a substitution pattern practice for the base sentence: "We're looking for the library."

d. Now demonstrate how you would teach that substitution pattern practice:

(1) What techniques would you use to get ss to repeat the basic utterance?

(2) How would you cue the changes in the drill? Discuss full to faded cues.

(3) What would be your final "checking" question to see if they had retained the variations in the drill?

e. Discuss the reasons for--or against:

(1) eliciting a rule vs. not elicitng one.

(2) analogy vs. analysis.

(3) including additional new examples after the drill to check the transfer of the pattern.

(4) showing students a written copy of the pattern practice; before the drill? during the drill? after the drill? not at all?

Name: _____

Date: _____

Question Formation, Present Progressive

Make a question for each sentence below.

Ex. I'm waiting for the bus.

Are you waiting for the bus?

We're looking for the park.

Are you looking for the park?

1. I'm reading the sign.

2. We're looking for the library.

3. We're asking for directions.

4. I'm waiting for the bus.

5. We're paying the fare.

6. I'm eating lunch.

7. We're studying English.

8. I'm walking to school.

Now, you think of a few questions...there are no answers given.

9. _____

10. _____

LESSON IV, PART TWO

A. The following material is to be used with Tape 6454, Part Two.

B. Script for Tape 6454 (second part): "Grammar lesson: Question formation, present progressive, your questions for the I/we forms"--TESOL children.

Purposes: To train students to ask question that can be answered with "we" or "I" forms.

Sentences

The sentences are a mix of those learned in the Gouin series, "Taking a Bus, and in the dialogue, "Asking for Directions." Thus,

I'm looking for the park. (library, school)

I'm asking for directions.

I'm waiting for the bus.

I'm paying my fare.

I'm reading the sign.

These sentences are also presented in the "we" form.

OUTLINE OF ACTIVITIES

1. Establishing recognitional grammar (making students aware of the pronoun/verb form to use in question).

   a. 440-475 Teacher reviews sentences in the "I" form which students repeat. Then she asks, "you" questions for them, calling on students to answer in the "I" form.

   b. 476-521 Using another student to stand in front of class with her, a similar procedure is followed to set the "you" question for "we" answers.

2. Establishing functional grammar (students practice using the new form)

   a. 522-525 Students repeat the "you" question form after the teacher.

   b. 526-585 Individual students get up to do actions, using visuals. Others ask "you" question for that action/visual.

3. Eliciting the rule.

586-611 Students look at statements (in the "I" and "we" forms) on the board and make up questions to precede them. The two words, "are" and "you" are isolated as the question cues.

4. Reinforcement

612-end Students are given homework sheet to fill out, making up questions. Their questions are first based on statements given them (which mix sentences directly from the drill with new ones) and then are open-ended--they make up any questions they would like to ask someone.

ANALYSIS OF INSTRUCTIONAL ACTIVITIES

Grammar lesson (TESOL children)

Question formation (using the present progressive--you questions for the I/we forms)

The teacher reviews a few sentences from the dialogue on asking directions. These sentences are all in the "I" form. Then she elicits from the students the form a question would take ("Ask me a question for that.") She isolates and emphasizes the first two words that are to occur in all the questions (are/you). Then she acts out and says a variety of "I" sentences, using props and sentences drawn from both the dialogue and gouin series learned by the students. They give the "you" question, chorally and individually.

Then she asks a student to join her in doing the actions and they say the sentences in the "we" form. The other students ask questions for those sentences, repeating the "you" form previously used for "I" answers. The teacher calls their attention to the fact that the "you" question refers to both "I" and "we" answers. Finally, the students get up on their own to select visuals or do actions to suggest sentences; the other students ask a "you" question and the individual student answers it, varying "I" or "we" answers according to whether the teacher joins in or not.

Finally, the students get up and act out their own sentences (beyond those already practiced); the other students ask a "you" question which the individual student answers.

The teacher then tells them that they will have a homework sheet to do but that FIRST they are to look at examples on the board and make up questions for them. She has students practice the question formation with her, emphasizing the change in verb form (to: Are you) and the question mark at the end. Similar work is done with the first two examples on the homework sheet. That sheet includes several examples directly out of the drill, three or four different sentences, and an open-ended section where students make up their own questions without a "I" or "you" sentence to work from. The teacher goes over that section, noting that they just did a similar thing in class.

C Suggested discussion questions

1. What is the value of starting a grammar exercise with already learned sentences? Why does the teacher include new sentences later in the drill--and on the homework sheet?

2. Note the use of automatic pairs (T says, "When I say a sentence with 'I am...,' your question always starts with 'are you...'"). How does that speed up the drill and avoid errors? Is it boring or does it give students confidence?

3. Discuss correction of errors during a drill:

   a. Should a teacher correct pronunciation or grammar errors that are not the main focus of the drill? Pro's and con's? Does this teacher correct such errors? If so, how? And why?

   b. How does the teacher get the students to self-correct (i.e., does she give indications that something is wrong--or cues on what needs correcting--so that students find and correct their own errors)? Are there other ways of training students to self-correct? Is this a valuable skill to develop?

   c. Discuss the use of "mouthing" answers to avoid errors--or signal for self-correction.

4. What gestures, visuals, personalizing does the teacher do to reinforce the meaning of the sentences? Is this necessary? Also--what does she do to establish the grammatical meaning of the questions? To what extent should terminology be used?

5. Discuss the rewards this teacher uses: are they varied? sincere? appropriate?

6. Should homework use sentences directly out of a drill? Why or why not?

7. Discuss question 9 from first part of tape 6454.

LESSON V, PART ONE

A. The following material is to be used with Tape 6452 (first part).

B. Script for Tape 6452 (first part): "Auditory discrimination and oral production of sh/s" (simulated class).

Demonstration of how to organize a drill to help students perceive and discriminate sounds or sound differences which they find difficult. Oral practice of those sounds and words that contain them follow the auditory discrimination work.

Words worked on in both parts of the drill:

sh words: she; sheet; shore; shave; ship; shells.

s words: sea; seat; soar; save; sip; sells

The words are first presented in separate categories (going horizontally) and then are presented in minimal pairs (e.g., she/sea; sheet/seat; etc.)

OUTLINE OF ACTIVITIES

1. Listening discrimination phase:

   a. 000-063 Drill on perceiving the sh sound.

   b. 064-105 Drill on perceiving the sound difference between words with initial sh and those with initial s.

   c. 106-279 Drill on attaching meaning to pairs of words (e.g., she/sea) with just one sound (phonemic) difference between them.

   Students are checked in each part of the drill (by individual performance) before going on to next part.

2. Oral production phase:

   a. 280-308 Use of diagram, teacher's face, and description to show students how to form the two sounds.

   b. 309-432 Practice on the words already discriminated: oral repetition after teacher of words that contain the sh sound and those with s, still using visuals to reinforce meaning.

   c. 433-498 Practice on words in minimal pairs: repetition after teacher of pairs like she/sea, still pointing to visuals.

   d. 499-507 Students pick out own visual and say correct word for it.

e. 508-551 Practice on tongue twister, "She sells sea shells down by the sea shore"; choral to individual repetition and then individual presentation.

ANALYSIS OF INSTRUCTIONAL ACTIVITIES

1. Listening discrimination phase

   a. The teacher begins the session by referring to the dialogue in which they all had trouble pronouncing "sure." She isolates the sh sound, associating the gesture of hushing someone with that sound. Then she contrasts it to s, showing a snake associating that s sound with the noise of a snake.

   b. She focuses on their discriminating and perceiving the sh sound; she says a series of words (containing a variety of sh or s initial sounds, such as shore/soar) and the students do the "sh" hushing gesture whenever they hear the sh sound. Frequent feedback is given as to whether or not their answers are correct.

   c. Then she moves into a drill to check whether they perceive a difference between words that start with sh or s; she reads pairs of words with a minimal difference (e.g., she/sea or shave/save--or she/she, save/save) and students raise their hands when they hear a sound DIFFERENCE. This checks not only their perceiving the sh sound but also differentiating it from s. When a student makes an error in this drill, she pauses and repeats the words, giving them more practice in listening.

   d. Finally, she moves to attaching meaning to the words that students have practiced for sound discrimination. Using a variety of techniques to establish comprehension of the words (including pictures, objects, personal references, acting out), she presents the words in minimally contrasting pairs: she/sea, shore/soar, shells/sells, etc. BEFORE students repeat the words, she again checks their discrimination; after she presents a pair of words, she says just one of them and the students must point to the visual that they hear (e.g., teacher says, "she"--and they point to picture of girl; T says, "sea" "sea" "she" and students must consistently pick out the correct visual.

2. Oral production phase:

   a. Now that the students have focused on the sounds and sound differences of sh vs. s, have shown their ability to discriminate the sh sound as well as the difference between sh and s, and have been checked on their comprehension of pairs of words embodying those two sounds, they are ready to produce the sounds and words for which they have demonstrated perception and discrimination.

b. To help the students pronounce the sounds correctly, the teacher shows a diagram of the tongue/mouth/lips on the board and locates positioning to produce the sh sound. She also visualizes it with her own face and asks the students to practice that sound in isolation. She offers individualized suggestions on how to improve pronunciation.

c. Then she returns to the words for which she has already established comprehension, once again using visuals to reinforce meaning. She first practices all the sh words (e.g., sheet, shore, she), pausing after every 2 or 3 words to go back and repeat those already drilled (to alleviate the tension of all "new" practice and to provide additional drilling). She mixes choral and individual repetition. A similar practice session is provided for s words (seat, soar, sea, etc.) At the end of each of these practices, students are checked on their ability to produce the words on their own: the teacher just shows the visual and students must give the appropriate word.

d. Finally, she puts the words into minimal pairs (two words between which there is only ONE sound difference, with that sound difference changing the meaning, such as, she/sea). While such an activity used initially might cause many errors, the drilling of the items in separated categores (all sh words together first; than all s words together) prior to this drill helps avoid errors. She drills each item of the pair by itself (students repeat she after her several times and then sea) and then has students practice the two words in sequence (she,sea), pointing to or touching the appropriate visual while saying the word. Again, she mixes choral and individual practice and sets the correct model many times. At the end of the drill, the students come up to the front of the room to choose a visual they prefer and say that word.

e. As a culminating activity, she presents the tongue twister, "She sells sea shells down by the sea shore," as it includes vocabulary and sounds that have been worked on during the drill. Students practice this chorally, and then do it individually.

C. Suggested discussion questions:

1. How does the teacher's introduction:

   a. help students focus on the purpose of the drill?

   b. make them feel a need for the drill?

   c. visualize the sounds they are going to work on?

2. Why is it important to establish auditory discrimination before working on oral production of sounds?

3. In the listening (auditory) discrimination phase, students are not supposed to say the sounds or words. This is potentially boring; at the very least, students may not be actively listening and focusing in on the work. How does the teacher keep students interested, involved, and active?

4. Beyond the drills themselves, the teacher often checks students' comprehension of what she is saying. Name some ways she does this.

5. When students have difficulty with a word in a sentence, an effective sequence to follow is this:

   a. Isolate the word and even the sound which is causing trouble.

   b. Exaggerate the pronunciation or the word or sound.

   c. Show or tell briefly how to physically form the sound.

   d. Construct minimal pairs to focus on the sound or the difference between that sound and a similar one that is interfering. (Minimal pairs are words on one syllable in which the difficult sound is repeated: e.g., she sure, shave, shell. Or the pairs may be constructed to focus on a sound difference: here the sound difference is repeated, as in--she/sea; sure/sir; shave/save.)

   Return to the tape and find examples of the teacher carrying out each of these steps.

   Now plan and demonstate a similary sequence on your own. Your students are repeating "I'm looking for the public library," and are having trouble with the th sound. How can you help them perceive and produce that sound?

6. Whether you are teaching a dialogue, a Gouin series, a pattern practice, or pronunciation, a variety of drilling techniques adds interest and produces more practice on the part of your students. How many drilling techniques did this teacher use in the production phase? (Note: choral-individual practice, multiple repetition, speak-up--louder, speak-down--softer, isolation of sound and back to whole word, adding emotion while saying the word). What is the value of each one?

7. Comment on the teacher's rewards: varied? personalized and individualized? encouraging (especially when an error was just made)? appropriate?

8. Discuss the value of a finalizing, culminating activity at the end of a drill: such an activity should allow students to apply learning that occurred in separated parts to be brought together into a cohesive, meaningful whole. Hopefully, it will be amusing and/or personalized. Did the tongue twister accomplish this?

   Did you note such activities in other films in this series?

LESSON V, PART TWO

A. The following material is to be used with tape 6452 (second part).

B. Script for tape 6452 (second part); "Intonation and emotion drill" (TESOL children)

Contrast of the intonation, emotion and stress used in English in a statement and in an exclamation. Goal to add more emotion when saying sentences and encourage students to speak more loudly.

Sentences worked on

I'm looking for the library.

Watch out for that car!

I'm waiting for the bus.

Be careful!

I don't understand.

Leave me alone.

Sentences on the board

I'm looking for the library.

Watch out for that car.

Diagram of sentence intonation pattern also on baord.

OUTLINE OF ACTIVITIES

1. Listening discrimination phase:

   a. 618-630 Students analyze a statement and an exclamation to discover where the stress and intonation patterns fall--and to contrast the emotive quality of each one.

   b. 631-650 Teacher reads a mixture of statements and exclamations with students telling her what each one is and why.

2. Oral production phase (reading sentences aloud):

   a. 651-677 Students differentiate statement and exclamation, using punctuation marks as guide.

   b. 678-717 Students repeat sentences chorally after teacher.

   c. 718-739 Students work in small-groups to practice sentences.

   d. 740-end Students read sentences individually.

1. By means of diagrams on the board and several sentences said by her, the teacher elicits from the students that one's voice goes down at the end of an English statement or exclamation and that the last word in the sentence is usually the important, emphasized one. She then asks them to listen to the difference in loudness and emotion between a statement and an exclamation. Sample sentences on the board are read by her and by students for intonation and emotive practice and also to note the end punctuation for a statement and exclamation.

2. Then she presents a listening discrimination drill, mixing statement with exclamations. The students tell her which one each sentence is-and why it is an exclamation or statement (to avoid random guessing and to reinforce the generalization). Several times she puts the exclamation into the context of a real situation: e.g., "when would you say, 'Leave me alone'?" or "There's a car coming. Tell me to watch out for the car." This reinforces the meaning of the specific exclamation and the general reasons why one would use them. She continually encourgaes the students to say the exclamations more loudly and with real feeling.

3. The students receive a worksheet which contains a mix of statements and exclamations. The students first differentiate the exclamations from the statements by looking at the end punctuation. They circle statements as a visual guide at home to separate the two types of utterances. Their practice of the sentences proceeds as follows:

   a. they "discover" which are statements or exclamations, as seen above.

   b. they read directly after the teacher. She frequently asks which kind of sentence it is, how they know--and encourages them to read the exclamations loudly, with feeling.

   c. they work in "small-groups"--pairs of students reading the utterances to each other.

   d. they say the sentences individually, with the teacher re-modeling the utterances or asking others to repeat after an individual.

   In other words, they are primed by direct reading--chorally-after the teacher; they practice in small groups; and then perform individually.

4. Their homework is to practice the sentences at home and to be able to say them fluently and realistically the next day.

C. Suggested discussion questions:

1. Comment on the value of visualization to help students improve their pronunciation or intonation (e.g., hand gestures used, drawings on board, circling punctuation marks, diagrams of tongue-teeth positions, etc.). Is there a danger of over-using such aids?

2. The teacher begins the drill with sentences with which the students are familiar but later goes to unfamiliar ones. Why is this sequence used? Could a drill like this be another overlearning experience for internalizing basic utterances in the language?

3. Discuss her use of "either/or" questions to guide students in discovering rules and in analyzing sentences. (e.g., does the important word come at the end of the sentence or at the start? Does your voice go up or down?) Could such techniques be used in eliciting a grammar rule or in checking vacabulary comprehension? Give some examples.

4. How does she encourage and motivate the students to speak up? Is this a necessary activity in your classes? Why?

5. What is the value of mentioning actual situations where the utterances or emotive quality might be needed?

6. Discuss small-group practice as an alternative to teacher-whole group work. Why would it be useful in your class? Waht must the teacher be careful to do BEFORE, DURING, and AFTER small-group work?

   I.e. Before the small-group: how does she prime the students? what directions must she give? should she divide the large group into pairs or let students choose their own partner?

   During the small-group work: should she walk around the room? should she be making corrections? listening for representative errors?

   After the small-group work; she must motivate the students to feel that progress should have occurred during the small-group work. What kinds of follow-up performance or checks on learning might be used? Must all students be called on or just a representative sampling taken?

7. The teacher says, "What?" quite often during this lesson. Note some specific occurrences of this and analyze why she uses that cue. (Is she calling for students to note an error they have made? Does she just want them to repeat--on their own--without her re-asking her question? Is she trying to encourage them to speak up? Is it more like real communication than saying "Repeat that again?" In American socieity is "What?" a commonly used expression--either as a conversation filler or to show lack of comprehension or to request a restatement of an utterance?)

APPENDIX A

Background Information re: Students in the TESOL Tapes

Carlos and Roxana Gonzales

Carlos, age 12, and Roxana, age 14, came to Madison from Honduras in January, 1976. When they began middle school in Madison (Carlos in grade 6 and Roxana in grade 7), they understood almost no English and had good language skills in their native Spanish.

During their first semester in Madison, they attended some regular grade-level classes with English-speaking middle school students, received bilingual tutoring, and had ESL class three times per week. At the time of the video-taping, the students in this ESL class had been working as a group for 4-1/2 months. Carlos and Roxana were almost ready to participate effectively in middle school subject matter classes (conducted entirely in English) with continued support from tutors.

During the first part of the succeeding school year (1976-77), Carlos and Roxana have successfully attended middle school classes (with regular help from bilingual tutors) in the mornings and have had the opportunity to spend every afternoon in a bilingual center with teachers, aides, and other students who speak Spanish as a first language.

Sathin and Vanthon Ouk

Sathin Ouk, (approximately age 15) and Vanthon Ouk (approximately age 11) came to the United States as refugees from Cambodia during the summer of 1975, at which time they spoke Cambodian and no English. They spent a few months enrolled in public school in a different community before arriving in Madison (November of 1975). They had received beginning ESL help before coming to Madison where ESL instruction was continued and the students also worked frequently with school reading teachers and English-speaking tutors.

At the time of the video-taping, Sathin and Vanthon had been working with the ESL teacher for a total of 5-1/2 months and had been in the group of four for only 4-1/2 months, since Carlos and Roxana's arrival in Madison, January, 1976.

Sathin and Vanthon, at the time of the video-taping, needed continued ESL instruction and intensive tutoring in some basic skills (ex. math) in order to participate effectively in middle school classes conducted entirely in English.